

Storefront for Art and Architecture

37 KENMARE STREET NEW YORK NY 10012 TEL 212 431 5795
www.storefrontnews.org

Performance Z-A

September 21–October 16 2007

Storefront for Art and Architecture

Pavilion by Misuk Cho/Mass Studies

Z Arleen Schloss & Minsuk Cho

Y Launch of Storefront Books

X Jill Magid and Ed Vas

W Teddy Cruz

V Engaging the City

U Florian Boehm

T Daniel Perlin

S Ruben Ochoa

R Eyal Weizman

Q Armin Linke

P The Center for Urban Pedagogy (CUP)

O Bjarke Ingels

N Frederic Tuten and guests

M Pedro Reyes

L Abitare magazine

K Tomas Saraceno

J Anselm Franke

I Stalker Lab

H Ramak Fazel

G Vito Acconci

F Neil Greenberg

E Luca Pizzaroni

D Dan Graham

C robbinschilds

B Akademie Schloss Solitude

A Barbara Held

Performance Z–A Program

All events held in Ring Oome, Petrosino Park, adjacent to Storefront, at 7pm

Z

Friday September 21: Opening party with projections by Arleen Schloss & Minsuk Cho
Opening party for Ring Dome hosted by: Minsuk Cho, designer of Ring Dome pavilion, is a founding partner of Mass Studies, a Seoul-based architecture practice. His work has been exhibited internationally and has won numerous prizes, including first prize in the 1994 Shinkenku International Residential Architecture Competition for new dwelling design, the Architectural League of New York's Young Architects Award in 2000, and two U.S. Progressive Architecture Awards.

Arleen Schloss, a participant and co-organizer of *Performance A–Z* at Storefront in 1982, has for many years run the interdisciplinary research lab A's. It is the most influential place you've never heard of, giving birth to bands and experimental movements like Alan Suicide, Phoebe Leger's Metamonad, Gray/Jean-Michel Basquiat, The Coachmen and The Human Arts Ensemble.

Y

Saturday September 22: Launch of Storefront Books with Akiko Miyake & Jill Magid
Launch of Storefront Books, a curated micro-bookshop at Storefront for Art and Architecture. Hosted by Akiko Miyake, with the participation of Marina Abramovic, John Miller, Soa Ja Kim, Maurizio Cattelan, Rirkrit Tiravanija. Akiko Miyake is co-founder the Center for Contemporary Art Kitakyushu (Japan) and publisher of the CCA Artists' Books series, a collection of more than 50 titles by internationally renowned artists. The CCA artists books will be on sale at Storefront. Special guest Hideaki Arizumi, a former student of Kazuo Shinohara, will discuss Kazuo Shinohara: *Street with Human Shadows*.

X

Sunday September 23: Booklaunch of Kazuo Shinohara: Street with Human Shadows. Akiko Miyake ed., in conversation with Oan Graham & Hideaki Arizumi
A performance by Jill Magid and Ed Vas. Jill Magid received an MS in Visual Studies from MIT. She has exhibited at Gagosian Gallery (NYC), Sparwasser HQ (Berlin), Centre d'Art Santa Monica (Barcelona), Stedelijk Museum Bureau Amsterdam, De Appel (Amsterdam) and many other international venues. Ed Vas just finished 6 seasons on HBO's *Sopranos* and he played the title role in James Baldwin's "Giovanni's Room" to critical acclaim in London's west end. He is headed to Japan to work with Japan's foremost contemporary playwright Yoji Sakate. He is working with Magid on the film production of L.O.V.E.

W

Monday September 24: Teddy Cruz
Teddy Cruz hosts *Food for Thought: The Tijuana-NY Kitchen*. For one evening, Ring Dome becomes an open-air kitchen, serving authentic Tijuana tacos in an exchange of food for thought. Teddy Cruz' work is centered along the border between San Diego, California and Tijuana, Mexico, where he has been developing a practice and pedagogy that emerge out of the particularities of this bicultural territory. He has received international recognition for his work on housing and its relationship to an urban policy more inclusive of social and cultural programs, including the 2004–05 James Stirling Memorial Lecture On The City Prize.

V

Tuesday September 25: Engaging the City
Engaging the City presents *The Obscene Bird of Night*, a carnival book party with exquisite entertainment brought to you by the Four of Babylon. Engaging the City is an independent monthly lecture series that serves as a venue for individuals in a variety of professions who engage the extraordinary and exciting complexity of contemporary cities in novel ways.

U

Wednesday September 26: Florian Boehm
Photographer, editor and researcher Florian Boehm presents his most recent project, *Wait for Walk*, a series of portraits of New Yorkers waiting to cross the street. Boehm is co-author and co-founder of the project *EndCommercial/Reading the City*, a visual record of modern urban life exhibited at Storefront in 2002.

T

Thursday September 27: Daniel Perlin/OJ N-Ron
Daniel Perlin (AKA DJ N-Ron) is an artist working across media creating sound, video, objects and installations. For *Performance Z–A* he will present *Dance Foster*, a live mix from inside Ring Dome which the audience will be able to listen to through wireless headsets from anywhere inside Petrosino Park and the surrounding area. Daniel Perlin's work has previously been presented at the Lower Manhattan Cultural Council, The Chelsea Art Museum, Postmaster's Gallery, D'Amelio Terras, TN Probe Tokyo, Temporary Contemporary Gallery London and the Centre Pompidou.

S

Friday September 28: Ruben Ochoa, Marilyn Minter
Ruben Ochoa presents a one-day installation of two giant inflatable security guards next to next to Ring Dome in Petrosino Park. Based in Los Angeles, Ochoa excavates the city to uncover forms and structures for his interventions and sculptural works. At 7pm Marilyn Minter responds to "10 Questions" posed by Karen Marta about Minter's grisly-glam paintings and photographs, and her newly-released monograph.

R

Saturday September 29: Booklaunch: Hollow Land by Eyal Weizman. In conversation with Tom Keenan, Reinhold Martin, Felicity Scott and Michael Sorkin.
Eyal Weizman presents his most recent book, *Hollow Land: Israel's Architecture of Occupation*. Guest speakers include Tom Keenan, Reinhold Martin, Felicity Scott and Michael Sorkin. Weizman (Director of the Centre for Architecture Research at Goldsmiths College, London) has for several years conducted an in-depth investigation into the planning aspects of the Israeli occupation of the West Bank. In 2003, Eyal Weizman co-curated the exhibition *A Civilian Occupation: The Politics of Israeli Architecture* at Storefront.

Q

Sunday September 30: Armin Linke. US premier of Alps, winner of the Golden Lion at Venice Architecture Biennale '04
Armin Linke screens, for the first time in the US, his award-winning film-in-progress on the Alps realized in collaboration with architect Piero Zanini. Alpi, a synchronized projection onto 3 screens with surround sound, is a captivating visual investigation that debunks many of the myths surrounding the picturesque alpine landscape, exposing it as a hotbed for experimentation in social, economic and political relations. The film was awarded a Golden Lion at the 2004 Venice Architecture Biennale. Armin Linke's photographic work was exhibited at Storefront in 2004.

P

Monday October 1: The Center for Urban Pedagogy (CUP)
The Center for Urban Pedagogy (CUP) presents the *Envisioning Development Toolkit*, a workshop aimed at demystifying the term "affordable housing" that uses an interactive felt poster to help people understand how the city and federal governments define "affordable," what the income spread is like for different neighborhoods, and who can afford to move into those neighborhoods now. As an agency, CUP makes educational projects about places and how they change, bringing together art and design professionals and community-based advocates and researchers.

O

Tuesday October 2: Opening of CPH Experiments: recent work by Bjarke Ingels Group (followed by Bjarke's Birthday Bash at Bar 205, Chrystie St.)
Bjarke Ingels hosts the opening of the exhibition *CPH Experiments*, five radical proposals for high-density dwelling from Danish architecture practice BIG/Bjarke Ingels Group, a group of over 80 architects, designers, builders and thinkers based in Copenhagen. The exhibition will showcase five large-scale models (including one made of 250,000 LEGO blocks) of housing projects currently under construction in the Danish capital. The opening will be followed by Bjarke's Birthday Bash, a party at Bar 205 on Chrystie Street to celebrate Bjarke Ingel's 33rd birthday.

N

Wednesday October 3: Frederic Tuten
A reading by Frederic Tuten and guests Shelley Jackson, Wayne Koestenbaum and Iris Smyles. Tuten, has published five novels: *The Adventures of Mao on the Long March* (1972), *Tollien: A Brief Romance* (1988), *Tiffin in the New World: A Romance* (1993), *Van Gogh's Bad Café* (1997) and *The Green Hour* (2002). He has also written for film and his reviews and essays have appeared in the *New York Times*, *Artforum*, *Art in America*, and his shorts stories in *Granta*, *Conjunctions*, *Harper's Magazine*, among other places.

M

Thursday October 4: Pedro Reyes
Pedro Reyes is one of the most significant voices in the art scene of his native Mexico City. He has shown in solo exhibitions at Harvard University, Galeria Massimo de Carlo, and Galeria Enrique Guerrero, PR'04, Parentesis en la ciudad, at the Venice Biennale, The Structure of Survival, and at *To Be Political It Has to Look Nice*, Apexart.

L

Friday October 5: Stefano Boeri introduces the new Abitare magazine
Stefano Boeri, Gianluigi Ricuperati and the editorial team present the new *Abitare* magazine. With the September '07 issue, *Abitare*, the bilingual English/Italian monthly architecture publication, passes under the editorship of Boeri after the 15-year tenure of Italian architect and designer Italo Lupi. Boeri and guests will discuss the new editorial line, in particular the intersection between architecture, art and literature, hinted at in the magazine's new subtitle: *Dwelling Stories, Telling Spaces*.

K

Saturday October 6: Tomas Saraceno
Tomas Saraceno is an artist based in Frankfurt, Germany. He studied architecture under Peter Cook, Mark Wigley and others he began an ongoing research into inhabitable lighter-than-air airborne structures as a solution to the world's exploding population. For *Performance Z–A*, Saraceno will hold an open discussion with invited guests (TBA) on the potential of new materials such as Aerogel. Saraceno will also present a visionary project under development that will be presented at Sotrefront in 2008.

J

Sunday October 7: Anselm Franke, curator of Manifesta 7
Anselm Franke is a curator and writer based in Antwerp and Berlin. He is currently the Artistic Director of Extra City Center for Contemporary Art in Antwerp. He was recently announced as co-curator of the forthcoming Manifesta 7, the European Biennial of Contemporary art, hosted in different location every two years. Franke, who curated *An Uneven Exchange of Power* at Storefront in 2004, will present the program-in-progress of the biennial and discuss the opportunities and limitations of this roving exhibition format in the wake of the controversial cancellation of Manifesta 6.

I

Monday October 8: Lorenzo Romito/Stalker Lab
For Columbus Day, Lorenzo Romito and other members of research group Stalker Lab will transform Ring Dome into the embassy of Gallo Matese, a small town in the south of Italy. In the mid-20th century, half the population of Gallo collectively emigrated to New York. Fifty years later, Stalker have set out to reconstruct the town's history, house by house, and reconnect the town's current inhabitants with their long-lost neighbours by developing a complex online archive of memories and annotations. For *Performance Z–A*, the current mayor of Gallo and members of Stalker will present the archive to the ex-inhabitants and interview them on their memories of the town.

H

Tuesday October 9: Ramak Fazl
Internationally renowned photographer Ramak Fazl tells the remarkable story of his most recent photographic project, to be exhibited at Storefront in 2008. In the summer of 2006, Fazl set out in a camper van to visit and photograph every Capitol Building in the 50 States and the everyday life of the people who work in and around them. A third of the way through his trip, Fazl is detained and mirandized on suspicions of terrorism. He is released and continues his journey, but from then on his observations of everyday America occur in the context of continuous police interrogation and FBI surveillance.

G

Wednesday October 10: Vito Acconci
Vito Acconci, co-designer with Steven Holl of the Storefront façade, discusses the possible options for the project's restoration fifteen years after it was built. Acconci, who today runs the architectural practice Acconci Studio, will also present and discuss his office's recent work.

F

Thursday October 11: Neil Greenberg
Neil Greenberg grafts real-world metropolitan challenges onto his imagined cities. He's in the second phase of Fake Omaha, which includes the creation of a central city, its suburban area, its history, its problems, its plans and its future. Greenberg lives in Detroit where during the day he schedules buses for a mid-size transit authority and runs a small, upstart transit system on the side.

E

Friday October 12: Luca Pizzaroni
Photographer Luca Pizzaroni co-authored *EndCommercial/Reading the City*, an analytical observation of recurring urban iconographies of New York and various cities. *EndCommercial/Reading the City* contains over 60,000 images and is still widely acclaimed for creating a new visual vocabulary that depicts the urban experience.

D

Saturday October 13: Oan Graham in conversation with Beatriz Colomina
Artist Dan Graham, whose work was exhibited in *Environmental Aesthetic* at Storefront in 1986, in conversation with architectural historian and theorist Beatriz Colomina. Graham will show and discuss his most recent photographic work, a contemporary revisitation of his photographic documentation of New Jersey in the late Sixties.

C

Sunday October 14: robbinschilds (Sonya Robbins & Layla Childs)
A piece by performance duo robbinschilds. robbinschilds was formed by choreographers Sonya Robbins and Layla Childs in 2003 to present highly visual dance works that explore the intersection between architecture and human movement. Performances include *Seriously Heavy (I hurt myself hurting you)* (June 2006), a site-reactive work at the Autumn Skate Bowl in Greenpoint, Brooklyn, and *C.L.U.E.* (December 2005) at Triskelion Arts.

B

Monday October 15: Recent films by artists-in-residence at Akademie Schloss Solitude
Recent video and film artworks by artists-in-residence at Akademie Schloss Solitude. Akademie Schloss Solitude, located near Stuttgart, Germany, combines the idea of an academy for scientific and artistic exchange with that of a retreat. Hundreds of artists have taken part in the Akademie's program since its opening, creating a close-knit, global network of Solitude alumni that expands from year to year.

A

Tuesday October 16: Barbara Held
A live sound work by Barbara Held with video by Adolf Alcañiz. Barbara Held, one of the participants in *Performance A–Z* at Storefront in 1982, is a flutist who moves out of the time frame of concert music, combining sound and image in installations that usually include live performance. She participated in *Microcosms*, a project curated by Joan Fontcuberta in which she and 8 other artists worked with electron microscope imagery, and is currently curating a music series for web radio for MACBA, Barcelona's Museum of Contemporary Art.

Gallery Hours
Tuesday–Saturday 12:00AM–7:30PM
Closed Sunday and Monday.
The gallery is located at 97 Kenmare Street, between Mulberry and Lafayette Street

Trains
6 to Spring; N/R to Prince;
B/D/F/V to Broadway Lafayette

1



5

YVES KLEIN

4



8



9

NO PARKING, NO INSIDE, NO OUTSIDE, NO SPACE,
NO BUILDING, NO PLACE, NO IDENTIFICATION, NO ART,
NO ATTEMPTING, NO ACCORD, NO KILL, NO STOREFRONT,
(NO MONEY)

2

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11

10



12



10

Street scene from the 2007 summer event Postopolis, which featured four different bloggers from four different cities who joined to host a five-day event of near-continuous conversation, discussion, panels, and presentations on architecture, urbanism, landscape, and design.

11

Exhibition program from Jos Vulto's project Smoking Buildings shown at Storefront in 1999, which depicted Vulto's works involving the Dutch practice of rooking, or smoking, buildings. All of the programs were likewise smoked before being mailed.

12

Photograph of Richard Hambleton, one of the artists featured in Performance A-Z, 1982.

1

Photograph of a performance by Arleen Schloss from Performance A-Z on September 18, 1982, Storefront's opening night.

2

Invitation list to the opening of the 1988 exhibition Metamorphosis showing the works of architects Peter Cook and Christine Hawley.

3

Photograph of Yusuke Obuchi's 2002 installation Wave Garden, a floating membrane made of panels suspended by a system of counter weights and over 8 miles of fishing line. The installation models Obuchi's prototype for a power plant that derives energy from ocean waves and simultaneously serves as a public park.

4

Photograph of Mark West's 1992 exhibition Pressure Buildings and Blackouts, with a site-specific installation projecting out of the facade made with West's innovative system of forming concrete by using permeable fabrics to retain the original liquid state of concrete.

5

Program from Storefront's 2005 exhibition Yves Klein: Air Architecture concerning Klein's body of work on the concept of air architecture - an immaterial architecture.

6

Work by Oscar Tuazon exhibited in the 2003 show Urban Renewal: The City without a Ghetto, in which the Center for Urban Pedagogy (CUP) examined Urban Renewal and the cultural dynamics that both gave it shape and contributed to its demise as a method for making the ideal city

7

Image of one of Annette Meyer's designer suits made out of mass produced disposable wrapping exhibited in bodywrapinc. at Storefront in 1998.

8

Photograph from the opening of the 2003 exhibition Superstudio: Life Without Objects, in which Storefront re-created the Italian architecture firm Superstudio's installation project Dodici Citta Ideali/ Twelve Ideal Cities, originally shown in 1972 at Galleria Schema in Florence.

9

Letter written to Steven Holl from Kyong Park on July 30, 1993, regarding the construction of the facade.

25 years of Cultural Happiness

It's hard to imagine Storefront is 25 years old now. This was not in my mind when I began to imagine it, at the end of 1980. So how did this happen? I'll offer a short explanation.

You see it was easier to start things back then. Everything was cheaper. \$250 per month was the rent for Storefront's first location at 51 Prince Street, only 2 blocks north of its current home. Its probably somewhere between \$5,000 and \$10,000 per month now. \$750 per month for its current location when we first moved in.

This was before the luxury condos came and Rudy ruled the Big Apple. Alphabet City was well endowed with countless vacant lots and empty buildings guarded by half crazed dogs that squatted here; I recommend them to the Homeland Security. Stripped cars, left burnt, outnumbered Lexuses, as did the homeless people over the hipsters of today. You too could have a Tokyo-look haircut if you didn't wash your hair and slept on park benches for a month.

Anyone could have started a cultural space if they were crazy enough. And most of people in NYC were then. So when people asked me what was the purpose of starting Storefront, I always said: none. I didn't think we needed a vision or a concept—certainly not a 'mission statement'—to start. I just did it. I had never heard of venture capital at the time, so couldn't imagine what I could promise few years later.

It was just to have some fun, with friends. You can see from its first program, "Performance A to Z." A series of 28 consecutive nights of out of control acts, on the street and inside the storefront window. It was MySpace two years after the PC was borne, and before the Internet became the way for people to meet people without ever meeting them.

But Storefront became more and more serious year after year. It seems there was a need for some seriousness in New York. The creative class had not been invented yet. And like its name, we helped to make art and architecture more integral to one another, more indistinct.

Storefront also became more international, by having half of its programs and participants from abroad. New York was pretty provincial then, and it reality needed cosmopolitan thinking in Culture. Major world events happened, like the falling of Berlin Wall and break up of communist states. So it was pretty natural for Storefront to take political and social interests, along with a growing interest in ecology. AIDS and gender issues emerged too.

Storefront was ready to mature and respond to the issues of the time because it started without any goal or ambition. We were not fixed to a starting mandate forever. Our humble beginning proved to be an asset, as we grew slowly and always ahead of bigger institutions. And by the time emerging issues became commodified, then we would move on to the next new experiments. Storefront was a chameleon. It was difficult to identify it in simple terms, and that was good. We remained adjustable.

Another important thing about Storefront was that we remained independent. We didn't belong to a 'camp,' and operated away from the feudal mentality of New York cultural scene. I was proud to hear "I don't do business with you" from Peter Eisenman, "my enemies are my best friends" from John Hejduk, "You got to put yourself on the map" from Philip Johnson and "Storefront is the worst gallery in the world" from Raymond Abraham. I even disinvited Rem Koolhaas 1988, after he didn't respond to my invitation to exhibit at Storefront in for several months. He actually appreciated this.

Whatever the reason may be, Storefront has kept such rebellious behavior under its subsequent directors after me. I hope people would continue to understand and appreciate this. And I certainly appreciate the wonderful partners I had, like R.L. Seltman whom I began Storefront with, more than two years with Glenn Weiss, and ten years with Shirin Neshat.

I myself continue to do the same work like I did at Storefront, but now outside of it. I became less interested in working at the center of the world. I am now fascinated with the peripheries, which explains my nomadic practices in Detroit, Europe and now in Asia.

Got to go. I have to photograph Tokyo today. It's a big city to cover on a bicycle.

Kyong Park
August 18, 2007

Notes on a manifesto for a gallery without barriers

It's a paradox, but no longer a surprise. Despite the absurdities implicit in the concept of exhibiting architecture, today architecture galleries have become a well-accepted part of the cultural geography of many large cities. This certainly wasn't the case when Storefront opened in 1982, with its unique interdisciplinary program that intentionally failed to recognize the differences between art objects and architectural works, focusing solely on their meaning as part of a larger discourse. What are the implications of this situation today? That unlike art, architecture can be legitimately displayed and debated through pictorial placeholders? Two-dimensional simulacra?

Obviously, there is little choice, as architecture is generally immobile. This is the architecture gallery's great potential: it can legitimately disregard issues of authenticity and focus on meaning. Art and architecture as a proxy for politics, society, communications, philosophy... an infinite number of pressing issues. Surveying the international panorama of architecture exhibitions, however, there are major concerns. Primarily: in the era of the luxury condo and the boutique hotel, the ideological dimension of spatial planning seems to have gone missing, or at least become disconnected from everyday practice. How did we become so disillusioned with the possibilities latent in architecture that we renounced the idea that it could alter our lives for the better? The risk is that the architecture gallery might become the architect's wishful playground, a placebo against greater frustrations in a developer-driven market. The architecture gallery's true potential is as a laboratory for debate, experimentation and research: investigations and ideas for the real world. No event should be an end in itself.

A manifesto is a declaration of intentions, and declarations are inherently verbal. But let's imagine for a minute that a place might itself become a manifesto and venture into the high seas of ideological debate as an active agent... An entity that explores practice and theory but panders to neither, a place where sudden shifts in direction startle onlookers but then reward them with serendipitous convergences...

Everything that occurs in this place could be part of an accumulative script-in-progress, an unrehearsed but lucid exploration of our surroundings.

As the disconnect between architecture as a profession and as a locus of ideological expression increases, the gallery must transcend the passive role of a container for exhibitions and take on an active role in stimulating debate. Over the years, the critical discussion on architecture and the built environment has fled from universities into magazines, passing through the design offices of practitioners and conference halls... Where is it to be found today? Maybe somewhere on the web... The cultural forces shaping society are now both more complex and more closely interwoven than ever before: science, art, technology, advertising, cinema, music, literature, geopolitics, design, telecommunications... The gallery must trawl the globe without preconceptions in the search for ideas and positions to examine, compare, bring into collision. Like the Large Hadron Collider... trawling universal matter for microscopic fragments of meaning... At times it can be a violent process.

Let's imagine this agent as a biological entity with a metabolism of its own. It must be an omnivore, feeding off every possible medium of expression. Readings, lectures, dinners, exhibitions, presentations, debates, meetings, interviews, discussions, screenings, parties, projections, installations, reviews, DJ sets, booklaunches, arguments, performances and talks must frictionlessly succeed one another in a productive, schizophrenic stream of consciousness, with ideas and ideals as the only constants... Equally, the gallery must feed as diverse an audience as possible and create opportunities for convergence. The index of the diversity of a gallery's program is the diversity of the audience.

Against nostalgia. The tendency to measure today's actions against the past can be fatal, and there are times when voluntary amnesia can be healthy. It is acceptable to be faithful to one's ideals, but not to one's own identity. Fast Forward: the only limit to what is possible today is what we can imagine for tomorrow.

Networks vs. the hegemony of institutional oligarchies. The peer-to-peer network is one of the most devastatingly efficient information exchange tools ever devised. Why not imagine a global peer-to-peer network for physical objects, installations, exhibition, events... or an accumulative process of discussion and debate... From passive receptacle to active agent.

More to come.
Joseph Grima, July 2007

Storefront for Art & Architecture
NEW YORK, NY 10012 TEL 212 431 5795

PAVILION for PERFORMANCE Z-A
26 DAYS OF EVENTS at STOREFRONT FOR ART & ARCHITECTURE
OPENING PARTY FRIDAY 21 SEPTEMBER 6.30 PM
THE INTERSECTION OF KENMARE & LAFAYETTE (MANHATTAN)
COME ALONG!

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Since 1952 Storefront has presented the work of more than a thousand architects and artists who challenge conventional perceptions of space—from aesthetic experiments to explorations of the conceptual, social and political forces that shape the built environment. Storefront creates an open forum to help architects and artists realize work and present it to a diverse audience in a program that includes an exhibition, film, publication and conversation series. In 1963, Storefront commissioned a collaborative building project by artist Vito Acconci and architect Steven Holl. The project replaced the existing facade with a series of twelve panels that

pivot vertically or horizontally to open the entire length of the gallery directly onto the street. The project blurs the boundary between interior and exterior and, by placing the panels in different configurations, creates a multitude of different possible facades. Now regarded as a contemporary architectural landmark, Storefront's facade is visited by artists, architects and students from around the world.

For more information about upcoming programs and supporting Storefront, please see our website: www.storefrontnews.org or call +1 212 431 5795

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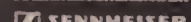
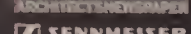
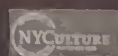
Special thanks to everyone who helped build the pavilion:
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1982

Twenty-five years ago, in September 1982, Storefront's first public event got underway in its original Prince Street location. *Performance A-Z*, organized by the gallery's founders Kyong Park and R L Seltman, and artist Arleen Schloss, was a 26-day sequence of performances by New York-based artists. Each of the 26 performers was allocated one evening slot. The event became a manifesto for the gallery's future programming: as Kyong Park wrote in his introduction, "Storefront supports the idea that art and design have the potential and responsibility to affect public policies which influence the quality of life and the future of all cities."

2007

In late September 2007, Storefront will celebrate its 25th anniversary with a new edition of its first event. Entitled *Performance Z-A*, this 26-day celebration will be hosted in Petrosino Park, adjacent to Storefront, in a specially built pavilion designed by Korean architect Minsuk Cho. Organized by the three directors who have led Storefront over the past 25 years (Kyong Park, Sarah Herda and Joseph Grima), *Performance Z-A* will be an inclusive event involving not only performance artists but also representatives of all the disciplines that have participated in Storefront's program in the past decades: architects, artists, writers, researchers, filmmakers, photographers, musicians and more. For 26 days, from September 21 to October 16, 2007, the protagonists of Storefront's past, present and future will host 26 evening events including performances, concerts, open discussions, film screenings and interviews.